ART GALLERY OF ONTARIO

AGO NEWS

JUNE 1989

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International Contemporary Art

Recent Acquisitions and Promised Gifts

HOW THE AGO AND SOME ENLIGHTENED PRIVATE COLlectors in the community are working together in planning, shaping, and building a first-class collection of international contemporary art for the future is revealed in the exhibition, *International Contemporary Art: Recent Acquisitions and Promised Gifts*, on view in the North Galleries of the Sam and Ayala Zacks Wing and the Gallery of Contemporary Art from June 20 – August 13.

BY ROALD NASGAARD

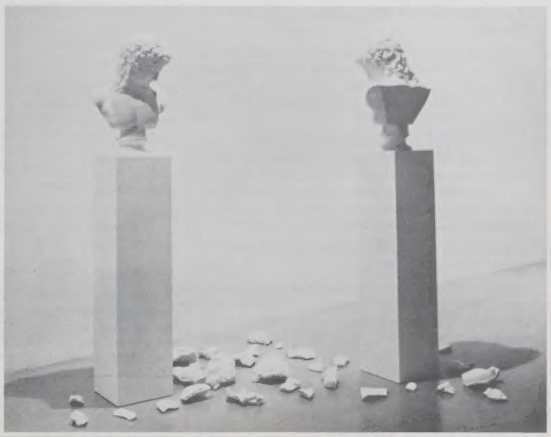
This exhibition takes a somewhat bolder approach than is usual for the Gallery's "new acquisitions" exhibitions. Their purpose commonly has been to celebrate the most recently acquired works that have entered the Collection, either by purchase or by gift, and to acknowledge the generosity of the donors who have contributed to our collecting objectives, both those who have given specific works and those who more anonymously have, through the Annual Giving Fund or similar routes, donated the money that accumulatively constitutes the Gallery's acquisition budget year by year. (It is important to remember that the Gallery's art purchases are not supported by tax dollars, but are supported only by the funds privately solicited from the public through the efforts of AGO staff, Trustees, and the many fund raising volunteers who also generously give their time, energy, and know how.)

In this upcoming new acquisitions show, dedicated as it is to contemporary international art, we have taken the risk, so to speak, of counting our chickens before they are hatched. We are exhibiting not only works that are formally accessioned into the Collection, but also a selection of considerably impressive works from local private collections – paintings, sculptures, photographs, and so on – by major international artists, works that the AGO needs and covets, and has concrete grounds in expecting them as future gifts.

Community assistance urgently needed

But why not simply be patient, and wait until a promised gift becomes a true gift before celebrating it? If the adage always taught us not to count before hatching, the harsh realities of collecting life in a museum is that "hatching" a collection, one that will have real historical and aesthetic stature, requires more than passive brooding. More than ever, in the 1980s, art world market prices and the financial resources of private collectors outrace the purchasing capacity of museums. Even the most perspicacious curator who spots the next bright upcoming artist or essential new movement early, while prices are still relatively low, cannot hope to collect comprehensively or in depth. The first work, even the second, may be realisable within his/her purchase budget, but anything after that – i.e. the 1980s Abstract Painting that would cap the AGO's Gerhard Richter holdings – is rarely attainable through normal purchasing routes. New directions in community assistance are urgently needed if the AGO is to establish itself – when the new Stage III galleries open in 1992 – with a contemporary collection of international prominence.

Help has of course always been there in various forms. The over thirty-year commitment of the Volunteer Committee to contemporary international art has been essential. For many years, their gifts have constituted the core of the contemporary collection. In the past two years the Junior Committee has pursued, in consultation with the curators, a purchase program focused on women artists who, from the perspective of feminist aesthetics, have contributed in fundamental ways to current artistic thought. Of the works of the five artists thus newly added to the collection (Genevieve Cadieux, Jenny Holzer, Mary Kelly, Martha Rossler, and Cindy Sherman), included in the June exhibition will be Holzer's electronic LED sign *Selections from UNDER A ROCK* (1986) and *You create an incident...* (1987), a granite bench engraved with one of the aggressive/poetical texts that appear on the LED sign; parts I and II of Kelly's *Post Partum Document*, a seminal conceptual work from 1974 that deals with the artist's developing relationship with her newly born child; and five photographs by Sherman, from 1978 to 1985, in which, in a vertiginous spiral, she has cast and photographed herself acting out the roles of women who in turn are picturing themselves in the images of stereotyped characters learned from magazines, movies, television, and so on.



Above right: Giulio Paolini (Italian, b. 1940), *L'Altra Figura*, 1985; plaster busts and fragments and pedestals, 64 x 40 cm each sculpture. Purchase 1987. Above: Marcel Broothaers (Belgian, b. 1924), *Le Manuscrit trouvé dans une Bouteille*, 1974; screen-printed glass, paper and card. Purchase 1986. Below: Jenny Holzer (American, b. 1950), *Selections from* UNDER A ROCK, 1986; electronic sign, 24 x 285 x 14 cm, and *U create an incident...*, 1986; misty granite, 1986; 44.5 x 121.1 x 53.2 cm. Gifts from the Junior Committee Fund, 1987.

Michelangelo Pistoletto (Italian, b. 1933), *Il Grande Carro: Orchestra of Rags*, 1968; rags, glass, hotplates, and whistling kettles. Gift of Vivian and David Campbell, 1988. Alongside this seminal work and *Pedestal*, that was also donated last year, the AGO has just successfully negotiated the purchase of two works by Pistoletto. With the addition of *Crown of Mirrors*, 1973-76, and *Twisted Uneven Parallelpiped*, 1986, the AGO will have the most comprehensive collection of this major Arte Povera artist in North America.

Essential help also comes from individual collectors who either donate works from their own collections that are sensitive to the Gallery's collecting priorities, or provide the acquisition funds to allow the curator to respond to special situations. As representative of the first, we have included Nancy Holt's *Working Drawing for "Catch Basin"* (a project executed in Toronto in 1982), one of several gifts from William Bellman; and the drawings by Tony Brauntuch, Markus Lupertz, and Giuseppe Penone, given in memory of James H. Robertson; and Jules Olitski's *First Indomitable* (1970) from the Milrad family. As representative of the latter method are the two drawings by the Norwegian artist Jan Groth, gift of Mrs. John David Eaton; and the works by Marcel Broothaers and Walther Dahn, gifts of Morton and Carol Rapp. Gifts of significant works on paper are especially important because this is an aspect of the collection difficult to maintain alongside other responsibilities in the face of meagre acquisition funds. The Gallery's major recent retrospective drawing purchase was Claes Oldenburg's superb *Proposed Colossal Monument for Toronto – Drainpipe* (1967), surprisingly the first Oldenburg drawing to enter the collection.

Alternative way of building collection

But what I want especially to signal here – alongside the more traditional support systems represented by work fully donated and accessioned – is an exciting, and already richly productive, alternative way of community support for building the collection as represented by the 'promised' gifts that figure so importantly in this exhibition. And they are impressive: two large architectural photographs, *Maison sans escalier, Saint-Etienne* (1987) and *Villa Wittgenstein, Wien* (1986-87), and a monumental *Bronze Relief* (1988) from the multifaceted work of Günther Förg; Michelangelo Pistoletto's seminal *Orchestra of Rags* (1968) and *Pedestal* (1962-79); and Jon Kessler's *Flow Chart* (1987); all works from the collection of Vivian and David Campbell. (A fourth Förg, a large scale painting on lead from 1988, is currently on tour, but the artist has consented to make a wall painting for the new Permanent Collection galleries in Stage III that will pull these four works into a single ensemble.) From

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Thursday, June 29, 1989

Notice of Annual Meeting

TAKE NOTICE THAT THE ANNUAL MEETING OF MEMBERS of the Art Gallery of Ontario will be held in The Jackman Hall of the Gallery on Thursday, June 29, 1989 at 5:30 pm for the following purposes:

(a) to receive reports of the President and the Director on the operations of the Gallery for the year ended March 31, 1989;

(b) to receive financial statements of the Gallery for the year ended March 31, 1989 together with the report of the Auditor thereon;

(c) to record the election by acclamation by members of ten members of the Gallery to the Board of Trustees;

(d) to record appointment of seventeen members of the Board of Trustees appointed as follows: College of Founders (5); Lieutenant-Governor in Council (10); The Council for the Municipality of Metropolitan Toronto (2);

(e) to record election by acclamation of three members of the Gallery who, together with the President and Immediate Past President, will constitute the Nominating Committee of the Board of Trustees to nominate Gallery members for election to the Board of Trustees at the 1990 annual meeting;

(f) to transact such other business as may properly come before the meeting.

Biographical information is set forth herein regarding nominees to the Board of Trustees and Nominating Committee whose nominations were filed with the Corporate Secretary. The expiry date for such nominations was on or before March 31, 1989 as announced in the Preliminary Notice of Meeting published in the March issue of the *AGO News*.

By order of the Board of Trustees
Toronto, Ontario, March 31, 1989

Mary-Ann Miller
Acting Corporate Secretary

REPORT OF PREVIOUS MEETING

A duly constituted meeting of the Art Gallery of Ontario was called to order by Mrs. Margo Bindhardt, President of the Gallery on June 29, 1988. Mr. Norman B. Walford, Corporate Secretary, acted as secretary of the meeting.

The following business was transacted:

Minutes of the annual members' meeting held June 25, 1987 were approved.

The Chairman reported on changes to the Gallery's Membership Bylaws regarding the level of donations for the categories of "Founder," "Benefactor," and "Endowment Benefactor." As well, the existing Honorary Life Membership category and the Complimentary Life Membership category were combined into a single group called "Honorary Life Members." The Artist Life Membership category was approved for granting to artists whose work is in the AGO's Permanent Collection.

The Chairman announced that ten members of the Board of Trustees elected from the membership had been elected by acclamation and were recorded as follows: Dr. Robert A. Bandeen, Mrs. Margaret H. Bindhardt, Mr. Claude Bruneau, Mr. Michael A. Hasley, Mr. Keith C. Hendrick, Mr. John E. Kean, Mr. Harold Klunder, Mrs. Sandra Matthews, Mr. Ernest C. Mercier, and Mrs. Barbara Wilkins.

Election by acclamation of members of the Nominating Committee were recorded as follows: Mrs. Flora Agnew, Mr. Brian Burnett, and Mr. Peter A. Hertzberg. The Immediate Past President and the President are ex-officio members of this Committee.

Appointment of trustees by other bodies were recorded as follows:

(a) College of Founders of the Gallery: Mr. David M. Campbell, Mr. Arthur E. Gelber, Mr. Christopher Horne, Mr. John Lownsbrough, and Mr. Joseph M. Tanenbaum

(b) Lieutenant-Governor-in-Council of the Province of Ontario: Mrs. Annette Helene Augustine, Mr. John Colacci, Mr. Mariano A. Elia, LL.D., Mrs. Gina Godfrey, Mr. Clement Leung-Key Lee, Mrs. Anne Lind, Mrs. Blanche S. Loeb, Mr. Joseph L. Rotman, Mr. Howard Mitchell Simkins, Mrs. Hilary Mary Weston

(c) Council of the Municipality of Metro Toronto: Controller Joyce Trimmer and Metro Councillor Jack Layton

Mr. Michael Koerner, Chairman of the Acquisitions Committee, gave a verbal presentation on exhibitions, acquisitions, and extension; Mrs. Ann Mills, President of the Volunteer Committee, reported on volunteers' activities and Mr. Michael Hasley, Chairman of the Annual Giving Fund, gave a report on Fund Raising.

On behalf of Mr. Keith Hendrick, Chairman of the Finance Committee, Dr. Robert Bandeen presented the financial statements of the Gallery for the year ended March 31, 1988. A representative of Clarkson Gordon, Chartered Accountants, the Gallery's auditor, read the firm's certificate of accordance.

The President, Mrs. Margo Bindhardt, reported that the previous year had been both challenging and exciting – highlighted with the planning for Stage III and the approval by the Board of Trustees of a mission statement and objectives for the Gallery. She extended her appreciation to the Federal Government for their support of $8 million to the Stage III Project, and to the Council of Metropolitan Toronto for their $4 million grant. These grants, added to the Province of Ontario's $8 million grant, complete the Government funding to Stage III. As well, she thanked Mr. Fredrik Eaton, Chairman of the Stage III Capital Campaign Committee, the Stage III Team, both staff and volunteers, for their tireless efforts in securing the funding and to the many members and friends of the Gallery who lobbied so effectively on the Gallery's behalf.

Mrs. Bindhardt said that thanks to the generosity of many donors, several new galleries will be added to display the Permanent Collection in Stage III. These include the Samuel and Esther Sarick Gallery, the Bovey Gallery, the Betty Ann and Fraser Elliott Gallery, and the Valentine N. Stock Memorial Gallery.

Mrs. Bindhardt thanked the Board of Trustees, senior management and the staff of the Gallery who spent much of the past year working with McKinsey and Co. to arrive at the Mission Statement and objectives to implement the mission. As well, she extended thanks to the Volunteer Committee who bring so much to the Gallery through their programs and shops. She thanked the director, and the entire staff of the Gallery for their excellent work.

The Director, Mr. William J. Withrow, gave a brief report on the past year's accomplishments which included an internal structural reorganization at the Gallery. The creation of a new division, called Art Support will act as an umbrella for the following departments: Conservation, Registration, Technical Services, Photo Services, and Publication and Design, and will enable the Gallery to more effectively coordinate the complex and interactive programming on a Gallery-wide basis.

Mr. Withrow extended his thanks to every volunteer and staff member for the commitment and determination they have shown over the past year in presenting our public with a very high standard of quality programs. He thanked the President, Mrs. Margo Bindhardt, for her wisdom, her steady hand, and perhaps most importantly, her sense of humour, in guiding the Gallery through the past year. He noted that the Gallery depends heavily on the Board of Trustees and members of Board Committees who have generously volunteered their expertise.

He noted that the Mission Statement is the basis for the AGO's forward planning and is based on three main elements that are essential: the development of our Permanent Collection, the creation and presentation of innovative programming, and accessibility to the public.

There being no other business the meeting was terminated.

INFORMATION SUPPLEMENT

Further to the Preliminary Notice of Meeting published in the March 1989 issue of *AGO News*, no other nominations than those presented by the Nominating Committee have been received by the Corporate Secretary for either the Board of Trustees or the Nominating Committee. Therefore, according to the Bylaws, those nominated will be elected by acclamation at the annual meeting without vote or ballot.

Similarly, no motions on any issue requiring decisions have been submitted by members to the Corporate Secretary of the Gallery pursuant to the Preliminary Notice of Meeting published in the March issue of *AGO News*. Therefore, no resolutions will be made.

Those nominated to the Board of Trustees to be elected by acclamation at the meeting are: Dr. Robert A. Bandeen, Mrs. Margaret H. Bindhardt, Mr. Claude Bruneau, Mr. Michael A. Hasley, Mr. Keith C. Hendrick, Mr. John E. Kean, Mr. Harold Klunder, Mrs. Sandra Matthews, Mr. Ernest C. Mercier, and Mrs. Barbara Wilkins.

Those nominated to the Nominating Committee to be elected by acclamation at the meeting are: Mr. Brian Burnett, Mrs. Anne Lind, and Mr. Joseph M. Tanenbaum.

Biographical information on all nominees is alphabetically set forth below.

BIOGRAPHICAL INFORMATION

Robert A. Bandeen, OC, KStJ, PhD, LLD (Hon.), DCL (Hon.)
Robert A. Bandeen was educated at the University of Western Ontario (BA) and Duke University (PhD, Economics). He is President, Chairman, and Chief Executive Officer of Cluny Corporation. Mr. Bandeen is a former President of Crownx Inc. and a former President and Chief Executive Officer of Canadian National Railways. He serves as a Director of BP Canada Inc., Counsel Trustco., Counsel Corporation, Counsel Life Insurance Co., Cytex Inc., Diversicare Inc., Hope Brook Gold Inc., Greyvest Financial Services Inc., Greyvest Inc., and Newfoundland Capital Corporation Inc. He is former Chancellor of Bishop's University, and a member of the Board of Trustees of Lester B. Pearson College of the Pacific.

Mr. Bandeen is a member of the Gallery's Finance Committee, Strategic Planning Committee and Building Committee, a Vice-President of the Art Gallery, and Executive Committee member.

Margaret H. Bindhardt (Margo)
Margo Bindhardt was born in Cleveland, Ohio, and educated at Laurel School (Cleveland), St. Timothy's School (Stevenson, Maryland) and Briarcliff College (Briarcliff Manor, New York) (AAS English/Speech, Radio, Drama). She is a housewife and mother of two children. Since becoming a landed immigrant in Canada in October 1964, she has served (or is serving) on the boards of the Canadian Equestrian Team, the Canadian Opera Company, Young People's Theatre, the Guleph Spring Festival, the Country Day School (Founder), the Toronto International Festival, and the Toronto Arts Awards. She is a member of the Junior League of Toronto and the board of the Toronto Arts Council.

Mrs. Bindhardt was appointed to the Art Gallery of Ontario Board of Trustees as a Provincial Trustee in 1980. She has served as Membership Chairman from 1983 to 1985 and has been a member of the Community Relations Committee, Finance Committee, and the General Director's 25th Anniversary Committee. She was Chairman of the Co-ordinating Committee (an ad hoc committee of the Board), Chairman of the Finance Committee, a Vice-President of the Board of Trustees and member of the Executive Committee from 1985-86. She was elected President in January 1987 to fill the incomplete term of Mr. Valentine N. Stock and re-elected President by the Board of Trustees in 1987 and 1988.

Claude Bruneau
Claude Bruneau was born in Montreal and educated at Coll. Ste-Marie, Montreal (BA), University of Montreal (LLL) and University of Windsor, Ontario (MBA). He serves as Director of: A. Bruneau Inc.; Canadian Express; Canadian Laurentian Bank Ltd.; Castlemere Property Group Limited; H. Hollander Inc.; The Imperial Life Assurance Co. of Can.; Laurentian General Insurance Co. Inc.; Loyal American Life Insurance Co.; Maison Cousin Inc.; National Ballet School; Pallas Group SA; Prairie States Life Insurance Co.; Laurentian Life PLC; University of Western Ontario Business School's Adv. Ctte. He is a member of the Quebec Bar Association; the Albany Club; The Metropolitan (NY); Mount Bruno Country; The Mount Royal; C.D. Howe Inst.; The York.

Brian Burnett
Brian Burnett is a professional artist who has exhibited since 1979 in solo and group exhibitions in Canada and Germany. He was born in Ontario in 1952 and educated in Toronto at New School of Art. Mr. Burnett is represented in private and public collections in Ontario. He has been awarded Canada Council Grants (1979-1985); Ontario Arts Council Grants (1978, 1979, 1983); Rodman Hall Juried Exhibition, O.A.C. First Prize (1982). He received a commission for a work for the Courthouse Land Registry Building, Ottawa.

Michael A. Hasley
Michael A. Hasley was born in Montreal, Quebec in 1941 and educated at McGill University, BA Honours Economics & Political Science, Columbia University, MBA. He is Senior Vice-President, Finance of Sun Life of Canada. Mr. Hasley is Past President of: The National Club; The Gage Research Institute; and C.M. Hincks Treatment Centre; Director of C.M. Hincks Treatment Centre; Former Director: Junior Achievement, Beverley Lodge, and The National Club, Member: The Duke of Edinburgh's Commonwealth Study Conference, 1980.

Mr. Hasley has served on the Annual Giving Fund and Development Committees since 1985, and is Chairman of the Gallery's International Contemporary Collection Committee and Development Committee. He is currently a member of the Finance Committee.

Keith C. Hendrick
Educated at the University of Toronto and Oxford University, Mr. Hendrick is President of Noranda Minerals Inc. and Senior Vice-President of Noranda Inc., and Chairman of Hemlo Gold Mines Inc. Director of Brenda Mines Limited; Brunswick Mining and Smelting Corporation Limited; Canada Wire and Cable Limited; Canpotex Limited; Centre for Resource Studies, Queen's University; International Copper Research Association; Kerr Addison Mines Limited; Manufacturers Hanover Bank of Canada; Mining Association of Canada; Centre for International Business Studies, University of Western Ontario; Minnova Inc.; Prudential Corporation Canada; Shepherd Products Ltd.; The Silver Institute; and The World Gold Council. He is Past Chairman of the Gold Institute; The International Lead Zinc Research Organization; The Canadian Export Association; and the Zinc and Lead Development Associations.

Mr. Hendrick is a Vice-President of the Art Gallery, former Chairman of the Finance Committee, and a member of the Executive, Investment Review, and Building Committees.

John E. Kean, B.Sc., B.E., P.Eng.
John E. Kean was born in St. John's, Newfoundland, and educated at the Memorial University of Newfoundland (Bachelor of Science) and Technical University of Nova Scotia (Honours degree in electrical engineering). He is President, Canadian Standards Association. Mr. Kean joined the CSA in 1958, and has served the Association in its Canadian and European operations in various engineering, inspection, and managerial functions. He was appointed President in 1981. He is a member of the Association of Professional Engineers of Ontario, the Engineering Institute of Canada, the Canadian Society of Association Executives, the Toronto Board of Trade, and The Engineers Club (Toronto). He is Chairman of the International Standards Advisory Committee of the Standards Council of Canada and a member of the Council itself; a Director of the Canadian Centre for Creative Technology. He has also been a Director of the Canadian Plastics Institute, and the Canadian Lumber Standards Administrative Board.

Mr. Kean is active in community work as a trustee at York Central Hospital in Richmond Hill and Chairman of its Quality Assurance and Human Resources Committees. He is married with three children and resides in Kleinburg.

Mr. Kean is Chairman of the Gallery's House Committee, a member of the Stage III Building Committee and an Associate Member of the Board of Trustees.

Harold Klunder
Harold Klunder is a professional artist who has exhibited since 1973

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JUNE • CALENDAR OF EVENTS

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
For detailed description of programs consult the events listings on pages 4 and 5.	On Mondays the Gallery, The Grange, the shops, including The Coffee Shop, are open. The Restaurant and the Members' Lounge are closed.	Gallery Talks and Tours twice daily. Visites Commentées le dimanche à 14h30.	On Wednesdays the fully licenced AGO Restaurant is open for dining.	**1** Films *Experimental Film Congress* / continues	**2** *Artful Conversation* / 11:15 am & 2 pm Films *Experimental Film Congress* / continues	**3** Films *Experimental Film Congress* / continues During the summer The Grange is also accessible through its front door on Grange Park.
4 Exhibitions *Richard Deacon* / closes *Concert* / 3 pm Films *Experimental Film Congress* / closes	**5** Exhibitions *Recent Acquisitions in Prints and Drawings* / continues	**6** Exhibitions *The Everyday Use of the Word* / continues	**7** *Rendezvous with Art* / 6 & 7:30 pm *Special Evening for Members* / 6 pm	**8** *New Members' Party* / 7-9 pm	**9** *Artful Conversation* / 11:15 am & 2 pm Concert *International Choral Festival* / 12:30 pm	**10** Large selection of artists' books are available at the AGO Book Shop.
11 *Sunday Start with Art* / 11 am Exhibitions *18th-Century Drawings* / closes Walking Tour *Master Prints and Drawings* / 2 pm	**12** The Henry Moore Sculpture Centre features original plasters, bronzes, and graphics from the Gallery's outstanding Moore collection.	**13** Some vacancies may still exist in the Summer Art Studio for Kids. Call 979-6621.	**14** *Art in the Morning* / 9:30 am *Rendezvous with Art* / 6 & 7:30 pm	**15** Exhibitions *International Contemporary Art* / opens *Gallery School Exhibition* / opening 4-9 pm	**16** *Artful Conversation* / 11:15 am & 2 pm *Gallery School Exhibition* / continues	**17** *Gallery School Exhibition* / closes Visit The Coffee Shop or the fully licenced Restaurant for delicious lunches.
18 Father's Day Art Rental and Sales Gallery *The Curators Choose* / closes	**19** Concert *International Choral Festival* / 12:30 pm The Art Rental and Sales Gallery is closed through June 30.	**20** Lectures *Hermann Nitsch on Hermann Nitsch* / 6:00 pm	**21** *Rendezvous with Art* / 6 & 7:30 pm Meet for refreshments in the elegant Members' Lounge.	**22** Find out about Travelling Studio and other summer courses for adults offered by the Gallery School. Call 979-6621.	**23** *Artful Conversation* / 11:15 am & 2 pm Concert *International Choral Festival* / 12:30 pm	**24** Gallery Talk signed for the hearing impaired: *European Landscape* / 2 pm
25 *Sunday Start with Art* / 11 am	**26** The AGO gift admission voucher is the perfect $5 gift. Available at the Gallery shops.	**27** Visit the Impulse Shop's 'construction site' for a large selection of building toys.	**28** *Rendezvous with Art* / 6 & 7:30 pm New memberships and renewals are processed quickly at the Membership Centre in the Lobby.	**29** The Jewellery Shop carries unusual sterling silver work by well-known artist Mark Prent.	**30** *Artful Conversation* / 11:15 am & 2 pm Take home your favourite film classic from the E. P. Taylor Audio-Visual Centre.	The AGO is accessible to disabled people and a number of wheelchairs are available.

THE COLLECTION IN FOCUS

German Modernist Seen in New Light

BY MICHAEL PARKE-TAYLOR

WHEN ROBERT MICHEL'S PLANE CRASHED ON A TEST RUN during the First World War, he miraculously survived to gather up pieces of debris from his stricken aircraft. The traumatic event ended his career as a pilot, but not his interest in aeronautics and machinery. Later he was to use a tachometer from his plane as a collage element in a drawing created at the Weimar Art School shortly after 1919. Michel's particular fusion of biography and art is only one example of his general association of the workings of mechanical parts with the rhythms of modern life. The machine image acted as an iconographical *leitmotif* throughout his artistic career.

From the complex art scene of post-war Weimar Germany, Robert Michel emerged as a young artist with affinities to the philosophy of Kurt Schwitters and other Dada/Constructivist artists. Michel was also in sympathy with the Bauhaus goal which sought to amalgamate the natural sciences, technology, and art. Perhaps because he was never aligned with any particular camp, Michel's name today has fallen into virtual obscurity. Overlooked for many years despite the faithful support of his London dealer Annely Juda, Michel is now the subject of a major retrospective mounted by the Sprengel Museum in Hanover. This exhibition, which will only be seen in Germany, does much to restore him to the ranks of advanced German twentieth-century modernists.

In 1985, the Art Gallery of Ontario received an important gift of several works by Robert Michel and his wife, artist Ella Bergmann, from the estate of Dr. Paul Seligman. Seligman, a philosophy professor at the University of Waterloo, shared an interest in experimental film with Ella Bergmann whom he met in the late twenties in Germany. Through his friendship with the Michels, which carried into the late seventies, Professor Seligmann came to acquire works by both artists. Of major importance for the Department of Prints and Drawings is Michel's remarkable suite of four woodcuts entitled *MEZ (Mitteleuropaïsche Zeit)*, 1919-20.

These prints concern elements of time (Middle European Time) expressed through a Cubo-Futurist vocabulary of spinning mechanical discs and cogs combined with numerals and words (such as "August"). The clock-like mechanisms appear to rotate in a never ending dynamism that suggests time is in a constant state of flux. While the formal resemblance between these woodcuts and Michel's collage drawings is readily apparent, it is worth noting that he was working as an advertising designer at the time and founded with Kurt Schwitters the "Circle of Designers." That Michel's *MEZ* and Schwitters's *Merz* (collage assemblages) appear linguistically related likely gave both artists pleasure given their Dada background and enjoyment of word games.

Although printmaking was a secondary activity for Michel, the *MEZ* prints underscore his youthful ability in the woodcut medium in terms of technical accomplishment and iconographical complexity. For Michel, prints were a vehicle for experimentation with different inks and papers. He apparently pulled *MEZ* impressions at will throughout his career; consequently the size of the edition is not yet known. The AGO's silver impressions on black paper (the Sprengel Museum also owns a set) reverse the image of *MEZ* prints, which Michel also printed using black ink on white paper. Michel's *MEZ* woodcuts thus demonstrate a sophisticated approach to both the technique and content of printed images at an early stage in his career.

Robert Michel (German, 1896-1983), MEZ, print no. 3 (above) and print no. 4 (left), 1919/20; woodcut on black paper, 53.0 x 44.5 cm. Gifts of Dr. Paul Seligman, 1985.

Michael Parke-Taylor is assistant curator of prints and drawings at the AGO.

Exhibitions

International Contemporary Art: Recent Acquisitions and Promised Gifts
Sam and Ayala Zacks Wing, North Galleries
June 20 – August 13
This exhibition celebrates not only the most recently acquired works that have entered the collection through gift or purchase, but also a selection of works by major international artists that have been pledged to the Gallery as future gifts by local collectors.

Includes work by such acclaimed artists as Jenny Holzer, Cindy Sherman, Markus Luperz, Giuseppe Penone, Walther Dahn, Claes Oldenburg, Michelangelo Pistoletto, and many others.

Richard Deacon
Gallery of Contemporary Art
through June 4
The exhibition includes six large-scale works by British sculptor Richard Deacon who, along with Tony Cragg, Bill Woodrow, Anish Kapoor, and others, is responsible for the recent revolution in British sculpture. Deacon is particularly noted for his formal innovation and original use of materials. This is his first museum show in North America, and one that has special significance for Toronto, as Deacon is currently working on a major sculpture commission for a Harbourfront location, expected to be installed in 1989.

Organized by the Carnegie Museum of Art in cooperation with the Art Gallery of Ontario with generous grants from the National Endowment for the Arts, the Pennsylvania Council on the Arts, the Howard Heinz Endowment, the British Council, and the Canada Council.

The exhibition is sponsored by

CAMROST YORK
DEVELOPMENT CORPORATION

Selections from the Klamer Family Gift of Inuit Art
Restaurant Corridor
through August 13
In 1978 Marcia and Harry Klamer donated part of their exquisite Inuit art collection to the AGO. They also expressed their wish to have selections from the collection on display at most times so that visitors to the Gallery could enjoy the beauty of these works and might come to understand that a wondrous Eskimo heritage has existed for thousands of years. These changing installations focus on different themes found in Inuit art.

Recent Acquisitions in Prints and Drawings
Margaret Eaton Gallery
through July 9
This exhibition is a popular biennial event that features recently acquired prints and drawings obtained either as gifts or by direct purchase.

Included are works from one of the most important print and drawing collections ever formed locally which were recently bequeathed to the AGO from the estate of the late Dr. Gilbert Bagnani. Among the works are a complete second edition of Piranesi's *Carceri* (Prisons) and works by Parmigianino, Canaletto, and Bellotto.

Detail of *Aktionbild, 80*, a mixed media work containing elements from a performance in 1984 by Austrian artist Hermann Nitsch, just one of the promised gifts on view in the international contemporary exhibition.

18th-Century Drawings from the Civiche Raccolte d'Arte del Castello Sforzesco, Milan
Trier Gallery
through June 11
An exhibition of Old Master drawings by Giovanni Battista Piazzetta, Giambattista and Giandomenico Tiepolo, Francesco and Giacomo Guardi, Piranesi, and other contemporaries such as Giambattista Pittoni and Antonio Zanchi.

Presented by the Italian Cultural Institute in collaboration with the Art Gallery of Ontario and the Civiche Raccolte d'Arte del Castello Sforzesco, Milan. Generously sponsored by **Alitalia** and **Banca Nazionale del Lavoro of Canada.**

The Everyday Use of the Word
Signy Eaton Gallery
through July 30
The title refers to a work by Toronto artist Gordon Lebredt commissioned by Philip Monk, AGO's curator of contemporary Canadian art. The project is presented in the context of the Permanent Collection, and rather than being an exhibition, it is an installation that takes the Permanent Collection as its subject.

Supported by the Canada Council.

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw, and Leonard Galleries
Fourteenth- through 20th-century paintings, 19th- and 20th-century sculpture, and major paintings from the contemporary collection.

Georgia Ridley and John Ridley Galleries
Selections of Canadian historical art from the Permanent Collection.

J. S. McLean Gallery
New re-installation of works by the Group of Seven from the Permanent Collection, complete with such interpretive aids as audio-tapes and computers.

Signy Eaton Gallery
Selections of contemporary Canadian art from the Permanent Collection. Special installation by Gordon Lebredt.

Henry Moore Sculpture Centre
Plasters, bronzes, and graphics from the Gallery's Moore collection.

Prints and Drawings Galleries
Selections from the Permanent Collection and loans.

Extension Services

The following exhibitions will be circulated by Extension Services during the month of June. Dates are subject to change.

Carole Conde and Karl Beveridge: Standing Up
Definitely Superior, Thunder Bay
through June 3

The Dada Period in Cologne: Selections from the Fick-Eggert Collection
Rodman Hall Arts Centre,
St. Catharines
through June 11

French Printmaking of the Eighteenth Century
Thunder Bay Art Gallery
through June 18

Printmaking in Nineteenth-Century France: The Touche Ross Gift to the Art Gallery of Ontario
Art Gallery of Nova Scotia, Halifax
June 9 – July 16

The 1950s: Works on Paper
Rodman Hall Arts Centre,
St. Catharines
June 20 – July 9

"Artists with their Work" Programs

Tom Benner: Sculpture
Sarnia Public Library and Art Gallery
June 2 – July 3

Andy Fabo: Painting
Gallery 101 Artists' Centre d'artistes, Ottawa
June 8 – July 1

Richard Kerr: Film Screenings
Ed Video Inc., Guelph
June 15-17

Joan Krawczyk: Painting
Forest City Gallery, London
June 16 – July 8

Lupé Rodriguez: Painting
Grimsby Public Art Gallery
June 29 – July 30

George Raab: Graphics
Timmins Museum: National Exhibition Centre, South Porcupine
continuing to June 25

Andreas Gehr: Sculpture
Thunder Bay Art Gallery
continuing to July 2

Talks and Tours

Gallery Talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art, and increase visual awareness. Topics are available at the Information Desk. For group tours contact the Education Scheduling Office at 979-6601. Join us during June:
Monday at 12:15 pm
Tuesday to Thursday at 12:15 pm and 2 pm
Wednesday at 6 pm* and 7:30 pm
Friday at 11:15 am** and 2 pm
Saturday and Sunday at 2 pm*** and 4 pm
Visites Commentées : le dimanche à 14h30

***Rendezvous with Art**
A program for the after-work crowd featuring a half-hour tour which is followed by informal discussion.

****Artful Conversation**
A program offered every Friday, featuring a half-hour Gallery Talk followed by an informal discussion over complimentary coffee.

*****For the Hearing Impaired**
On the last Saturday of each month at 2 pm, this talk is signed for the hearing impaired. June's topic: European Landscape

L'Art du Monde Entier dans un Cadre Français
Des visites commentées vous sont offertes en français tous les dimanches à 14h30 sur des thèmes variés : grands maîtres de la peinture, art canadien, art contemporain, expositions temporaires, visites thématiques... Bienvenue à tous!

Walking Tours

Master Prints and Drawings: New Acquisitions from the 16th to the 20th Century
Margaret Eaton Gallery
Sunday, June 11, 2 pm
Join Michael Parke-Taylor, Art Gallery of Ontario assistant curator, for a tour of exciting recent additions to our prints and drawings collection. Free with admission.

Lectures

Hermann Nitsch on Hermann Nitsch
The Jackman Hall
Tuesday, June 20, 6:00 pm
Austrian artist Hermann Nitsch will speak in conjunction with the installation of his work in the special exhibition *International Contemporary Art: Selected Recent Acquisitions and Promised Gifts*. Free admission. However, tickets are required and will be available at the Information Desk prior to the lecture on a first-come, first-served basis.

Gallery School

Annual Gallery School Exhibition
Gallery School
June 15-17
The annual Gallery School exhibition of art work from the Children's Studio and the Advanced Studio for secondary school students will open on Thursday, June 15, from 4 to 9 pm and continue on Friday, June 16, and Saturday, June 17, during regular Gallery hours. Selected work will remain on view throughout the summer in the Gallery School.

Summer Art Studio for Kids 1989
Gallery School
July 3-28
Some vacancies may still exist in the Summer Art Studio for Kids taking place in July. Call the Gallery School registrar, Steven Bowie, for info at 979-6621.

Adult Studio Programs
Gallery School
June – August
For details on the popular Travelling Studio program in watercolour and landscape drawing on Sundays and other adult studio art courses during the summer, call the Gallery School registrar, Steven Bowie, at 979-6621.

Concerts

Sunday Concert
The Walker Court
Sunday, June 4, 3 pm

Singer Sheri Somerville.

This month's concert features the highly acclaimed duo of Sheri Somerville and Clare Pengelly. Gifted vocalist Sheri Somerville has been greatly praised for her performances internationally as well as across Canada. She has been accompanied for the past five years by world class pianist Clare Pengelly. They will perform a wide range of material including showtunes, pop, jazz, and classical songs. Don't miss this afternoon of sophisticated and elegant entertainment.

1989 International Choral Festival
The Art Gallery of Ontario is proud to present three concerts in collaboration with the 1989 International Choral Festival which is taking place at venues across Toronto throughout the month of June. Each one-hour concert at the AGO features a Canadian choir. Concerts take place in The Walker Court at 12:30 pm and are free with admission to the Gallery.

Friday, June 9
Windsor Classic Chorale
Liebeslieder Walzer by Brahms

Monday, June 19
Tudor Singers of Montreal
Ligeti, Schafer, Tallis, and other favourites

Friday, June 23
Cantata Singers of Ottawa
Pachelbel, Delius, and others

Films

International Experimental Film Congress
through June 4
The International Experimental Film Congress is a celebration of avant-garde film with participants from around the world and across Canada taking part in panel discussions, screenings, and many special presentations. Confirmed participants to date: Michael Snow, Stan Brakhage, Joao Luiz Vieira, Vera Frenkel, Noel Carroll, Leila Sujir, Maureen Turim, Marjorie Keller, Jonas Mekas, Robert Daudelin, Paul Arthur, Wilhelm Hein, Bruce Elder, Noll Brinckmann, Carolee Schneemann, Paul Hoffert, Grahame Weinbren, Christoph Janet-

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BIOGRAPHIES
continued from p. 2

in solo and group exhibitions in Canada, the USA, Japan, Korea, South America, and Australia. He was born in Deventer, Holland in 1943, and came to Canada at the age of eight. After graduating from Toronto's Central Technical School in 1964, he became an award-winning designer, but turned his back on a successful career in commercial art and design in 1969, in order to devote himself entirely to his painting.

Mr. Klunder is represented in private and public collections and several corporate collections. He is associated with the Sable-Castelli Gallery Limited and has taught at the University of Guelph and is currently a guest professor at Queen's University.

Anne Lind
Anne Lind was born in Toronto and educated at the University of British Columbia. She has been Chairman of the Gallery's Junior Committee and Membership Committee. Her other volunteer experience includes the Junior League, Toronto Bond Street Nursery School, Central Neighbourhood House, and Bishop Strachan School.

Mrs. Lind is currently Chairman of the Education Committee and Tour Guide, Elementary Education Department. Mrs. Lind was appointed by the Lieutenant-Governor to the Board of Trustees in 1982 and is currently a member of the Executive Committee. She is married with two children.

Sandra Matthews
Sandra Matthews is President of the Volunteer Committee, the administrative body for the more than 700 AGO volunteers. In this capacity she continues to sit on the Stage III Capital Campaign Committee. She was an Associate from the Membership in 1987-88 and elected by the Membership for 1988-89. Mrs. Matthews has been involved in volunteer activities for over twenty years. Her early experience includes hospitals, schools, Cubs and Scouts, the Cancer Society, and the Salvation Army. Recently she was a fund raising member of the CentreStage Company Associates.

Within the AGO, Mrs. Matthews has held the posts of Vice-President of the Volunteer Committee and Chairman of The Grange. She has also fulfilled responsibilities in The Reproduction Shop, as a founding member of The Jewellery Shop and a term on each of the Jewellery and Grange executives, where she was in charge of Public Relations and Advertising. She formed the Communications Committee and served as Chairman. She has been Dinner Tour Chairman for Membership, on the Core Committee, and a tour leader for *Travel AGO*.

Mrs. Matthews was born and educated in Toronto, is married and has three sons.

Ernest C. Mercier
Ernest C. Mercier is Executive Vice President, Corporate Banking Division, of The Toronto Dominion Bank. He was born in Dublin, Ireland, in 1933 and educated at the University of Glasgow, Scotland (B.Sc. Hon. Applied Chemistry). He is married and has five children. Mr. Mercier has held positions at Celanese Canada Inc. (1966-70), and with The Toronto Dominion Bank (since 1970). He is Director of the Oxford Development Group and The Toronto Symphony; and Member of the Board of Governors, Crescent School.

Joseph M. Tanenbaum, B.Sc., P.Eng.
Joseph Tanenbaum was born in Toronto in 1932 and educated at the University of Toronto (Bachelor of Science, P.Eng.). He is Chairman and Chief Executive Officer, Jay-M Holdings Limited, President, Pembroke Electric Light company; Chairman and CEO; LOC-Pipe, Canada Phoenix Steel Products; Director of: the Ballet Opera House; First Calgary Petroleum Limited; Sunnybrook Medical Centre Institute; Canadian Psychiatric Research Foundation; Canadian Opera Company. Member, Advisory Board: Banting and Best Institute; Faculty of Engineering, University of Toronto.

Mr. Tanenbaum was appointed by the College of Founders to the Board of Trustees in 1986 and is currently Chairman of the Old Masters Collection Committee and Co-chairman of the Stage III Management Committee. He is married and has five children.

Barbara Wilkins
Barbara Wilkins was born and educated in Toronto. She has been an active member of the Volunteer Committee at the Art Gallery of Ontario since 1960. During that time she has been on a number of the volunteer committees, and Chairman of the Art Rental Committee. She was appointed President of the Volunteer Committee 1983-84, and served as an Associate on the Board of Trustees 1982-83, and was elected from the Membership in 1983-84.

Mrs. Wilkins has also been very active with other volunteer organizations in Toronto.

ANNUAL REPORT
Members wishing to receive a copy of the 1988-89 Annual Report of the Art Gallery of Ontario are asked to contact the Membership Office. A copy will be sent following the Annual Meeting on June 29.

Hollis Frampton, 1974. Photo: Robert A. Haller.

zko, Michael Dorland, Birgit Hein, Deke Dusinberre, Fred Camper, Annette Michelson, David Rimmer, Pat O'Neill, Robert Breer, Gerald O'Grady, Robert Haller, Lauren Rabinovitz, William Moritz, Standish Lawder, Howard Guttenplan, Janine Marchessault, Rose Lowder, Steve Anker, Simon Field, Nick Deocampo, Karola Gramann, Mario Falsetto, Alf Bold. For further information please call 977-0414, ext. 608.

The Congress is organized by the Art Gallery of Ontario, the Goethe Institute Toronto, York University, and the University of Toronto and gratefully acknowledges the financial support of the Canada Council, the Ontario Arts Council, the Toronto Arts Council, the Municipality of Metropolitan Toronto – Cultural Affairs Division, the Ontario Film Development Corporation, IMAX Systems Incorporated, Volkswagen Canada Limited, the Harold Innis Foundation, and the Canadian Filmmakers Distribution Centre.

The Grange

Garden Party at The Grange, c.1880.

Among the AGO's treasures is The Grange, the oldest surviving brick house in Toronto. Built in 1817 by D'Arcy Boulton Jr., one of the town of York's (Toronto) leading citizens, it has often been described as one of "the handsomest of all the surviving buildings from the period." In 1911 The Grange was bequeathed to the Art Museum of Toronto (later the AGO) as its first permanent home, and began its long service to the artistic life of the city. Painstakingly restored in 1973 as a gentleman's house of the early 1830s, The Grange epitomizes the grace and architectural order of the Georgian period in Upper Canada. Relive Canadian history with a visit to this distinguished house. Free with admission to the Gallery. Entrance to The Grange is through the Gallery and directly from Grange Park. Adult tours are arranged by calling 977-0414, ext. 237. For school tours call 979-6601. A project of the Volunteer Committee.

Travel AGO

For brochures or more information please call 977-0414, ext. 263.

Travel AGO is a project of the Volunteer Committee.

Villas and Gardens of Northern Italy

September 15-30, 1989

This trip will cross northern Italy from west to east, stopping to explore the extraordinary 15th- and 16th-century villas and gardens on Lakes Maggiore and Como, Count d'Annunzio's estate on Lake Garda, and the famous private art collection of Count Thyssen-Bornemisza on Lake Lugano. Following short visits to Padua, Vicenza, and Asolo, we will spend three days in Verona and four in Venice.

Oriental Splendors of Thailand and Bali

October 28 – November 15, 1989

The ancient kingdom of Thailand presents an enchanting world – golden Buddhist temples, grand palaces, floating markets, and colourful tribes. From the modern city of Bangkok we will travel to the ancient capital of Ayutthaya and the Royal Summer Palace, the northern city of Chiang Mai, and Chiang Rai, situated in the lush mountain area of the Golden Triangle. Our next stop will be the island of Bali where religious ceremony and unique artistic expression touch all aspects of daily life. After exploring this captivating island and relaxing by the ocean, our final destination will be the dynamic port of Hong Kong where the mysteries of the east and the sophistication of the west coexist. Miranda Bruce-Mitford, lecturer with the British Museum and Swan Hellenic Tours, will be our expert guide.

Québec City

September 14-17, 1989

David Mendel, who has an MA in art history and is vice-president of Baillairge Cultural Tours of Québec City, will join us mid-morning at our hotel for an introductory slide talk on Québec City – its history, art, and architecture including the restoration of old buildings. He will then lead us on two walking tours of the Upper and Lower Towns which will include the Place Royale, the Church of Notre-Dame-des-Victoires (1688), the Musée de la Civilisation designed by architect Moishe Safdie, as well as the greatest concentration of 17th- and 18th-century buildings in North America. A visit to the fascinating Grand Séminaire is a 'must,' and our tour will include the museum with its fine collections of Canadian and European art. We will also see the chapel, cellars, vaults, and some buildings of the Séminaire that are not open to the public. Before our final dinner, we will view a private collection of 50 paintings including works by Gagnon, Cullen, Morrice, Suzor-Coté, and Lemieux. We will complete our trip with a visit to the picturesque Ile d'Orléans and Benoit Coté's studio, and to a private house with an excellent collection of French Canadian pine furniture.

Looking Ahead...

Texas, Spring 1990

Explore the Texas art scene. In Fort Worth visit the famous Kimbell Art Gallery and the Amon Carter Museum of Western Art. We will also visit the Dallas Museum of Fine Arts and the McNay Institute plus the Witte Museum in San Antonio.

Cambridge Study

March 24 – April 5, 1990

Henry James once described England's Cambridge University as "the loveliest confusion of Gothic windows and ancient trees, of grassy banks and mossy balustrades." Following the success of our Oxford experience in 1987, we are offering a similar trip to beautiful Cambridge University for two weeks to live and study in Clare College. Attend evensong and lectures on literature, art, and architecture, and gardens. Visit historic pubs, stately homes, cathedrals, and parks in full spring bloom.

The Danube River Cruise

September 5-19, 1990

Cruise the Black Sea and the Danube River through seven countries from Istanbul to Vienna.

The Alamo. Photo: Barb and Ron Kroll.

Behind the Scenes

International Choral Festival Concerts at AGO

The Tudor Singers of Montreal.

DURING THE MONTH OF JUNE TORONTO WELCOMES more than 4000 singers and musicians from around the world as participants in the 1989 International Choral Festival. Some of the world's most prestigious choirs, soloists, and conductors will be performing in seventy-three concerts throughout the city, including a series of lunch-time concerts in the AGO's Walker Court. In addition to the numerous professional and community choirs representing Canada, twelve countries – Bulgaria, Great Britain, France, Germany, Latvia, Poland, Finland, The Netherlands, Spain, Tibet, the United States, and the Soviet Union – have sent some of their best ensembles to join in this unprecedented month-long celebration of the universal language of music in Toronto. Under the leadership of Nicholas Goldschmidt, artistic director of the Festival, the program is organized along three major components – the Main Concert Series, Festival in the Community, and The Joy of Learning, the latter featuring an impressive series of workshops, masterclasses, and seminars led by internationally acclaimed conductors, and presented in collaboration with the Faculty of Music, University of Toronto, and The Royal Conservatory of Music. In association with the AGO three concerts are presented at the Gallery as part of the "Festival in the Community" program, a remarkable series of concerts which will take thirty-nine choirs selected through rigorous competitions held earlier across Canada, into municipalities in and around Metropolitan Toronto. On June 9 the Windsor Classic Chorale, on June 19 the Tudor Singers of Montreal, and on June 23 the Cantata Singers of Ottawa are featured in hour-long concerts in the Walker Court. Concerts begin at 12:30 pm and are free with admission to the Gallery. The 1989 International Choral Festival is organized in association with Lloyds Bank Canada and the Festival in the Community program is further sponsored by the London Life Insurance Company.

Members' Activities

Club AGO

Club AGO (Young Associates of the Art Gallery of Ontario) is designed to bring young people and art together. The Club offers its members the opportunity to participate in a variety of educational and social programs. Membership in the Art Gallery of Ontario is a prerequisite, and membership in Club AGO is $15, or $5 for students. For further information call the Volunteer Office at 977-0414, ext. 263.

New Members' Party

Thursday, June 8
7-9 pm

Don't miss this special party to welcome new Members to the AGO. **All Members** are welcome to attend this event which features a selection of special tours of the Gallery, talks in the Permanent Collection, and a reception in The Walker Court. Come and present your invitation or your membership card at the door. Supported by **Inniskillin Wines.**

Tickets for Membership Programs

For the following programs tickets must be purchased in advance. To order tickets by mail, please follow the instructions on page 6; to order by credit card, please call the Volunteer Office at 977-0414, ext. 263. You may also purchase tickets in person at the Membership Centre during regular Gallery hours. A Member may purchase up to four tickets. Refunds are available only up to three working days prior to the scheduled events. These are projects of the Volunteer Committee.

Art in the Morning

Recent Acquisitions
Wednesday, June 14, 9:30 am

The prints and drawings collection continues to grow. Join us in the Members' Lounge for refreshments followed by a tour led by assistant curator Michael Parke-Taylor of recent acquisitions of prints and drawings from the Permanent Collection of the Art Gallery of Ontario. Tickets are $4.50 and must be purchased in advance.

Sunday Start with Art

Recent Acquisitions
Sunday, June 11 and 25, 11 am

Join us in the Members' Lounge for a continental breakfast followed by a tour of recent acquisitions of prints and drawings on June 11 and recent acquisitions of contemporary art on June 25. All works are from the Permanent Collection of the Art Gallery of Ontario. Tickets are $6 and must be purchased in advance.

Face à Face

Sunday, July 16, 11 am

To mark the two-hundredth anniversary of the storming of the Bastille on July 14, 1789, the exhibition *Face à Face: French and English Caricatures of the French Revolution and Its Aftermath* celebrates caricatures covering the period 1770 to 1820. The exhibition documents many of the political upheavals of late 18th- and early 19th-century France, and records much of the social and cultural life of England and France in this period. Used as a weapon for critical commentary both English and French artists lampooned Napoleon Bonaparte and satirized John Bull and family. Join us in the Members' Lounge for a continental breakfast followed by a tour of the exhibition. Tickets are $6 and must be purchased in advance.

Special Evenings for Members

Recent Acquisitions
Wednesday, June 7, 6 pm

Join Michael Parke-Taylor, assistant curator of prints and drawings, to view a special exhibition of recent acquisitions of prints and drawings from the Permanent Collection of the Art Gallery of Ontario. Tickets are $24, which includes dinner afterwards in the Restaurant, and must be purchased in advance.

Shops and Services

The Perfect $5 Gift

For your friends, family, and out-of-town visitors, this gift admission voucher, enclosed in an AGO fine art reproduction card, is the perfect $5 gift. The voucher entitles the recipient to a single or family admission to the AGO plus a 10% discount in The Reproduction Shop, The Impulse Shop, the AGO Book Shop, or in The Restaurant, and a chance at a free membership. Purchases can be made at the Gallery shops. Quantity discount. Inquire at the Volunteer Office 977-0414, ext. 263. A project of the Volunteer Committee.

AGO Book Shop

Artists' books are a medium of the 'democratization' of art that reaches an audience beyond the traditional exhibition spaces. These intriguing finely crafted editions include both the famous (Warhol, Kiefer, Gauguin) and the infamous (*Tunnel Maps, Going to Camp, Rough Ride*). From $13 to $203, these books are works of art in themselves.

Art Rental and Sales Gallery

Betty Goodwin, *Figure and Chair*, 1988; mixed media on paper, 233.7 x 115.6 cm. Courtesy The Sable-Castelli Gallery.

The Curators Choose, the Art Rental and Sales Gallery's major exhibition of the year, continues through June 18. The works were chosen by several of the AGO's curators from the stock of local dealers and individual artists. All works were created in the past ten years by Canadian artists and are for rent or sale. Come in and see this unique installation – you will find the choices made by the professional curators very interesting. This exhibition is generously sponsored by **Monsanto Canada Inc.** and is a project of the Volunteer Committee. The Art Rental and Sales Gallery will be closed between June 19 and 30.

The Impulse Shop

Visit our special 'construction site' set aside at The Impulse Shop to launch Stage III. Our children's department carries many fun items to play with outside. We have building blocks, construction kits, Fimo tool sets, and carrying cases for snacks and drinks. Or choose our new meccano line for budding structural engineers. A project of the Volunteer Committee.

Jewellery Shop

Sterling silver is magically shaped into starfish and sea-horses by well-known artist Mark Prent for his unusual earrings, pins, and neck pieces. Jacqueline Treloar, prize winner at the City Hall art show, fashions painted silk, beads, and ribbons into romantic hairpieces and other accessories. Perfect for summer brides and bridesmaids. A project of the Volunteer Committee.

The Reproduction Shop

June is the month for graduations and weddings. Find a perfect gift for any occasion at The Repro Shop. We have an extensive selection of international and Canadian fine art reproductions and modern posters to choose from. Framing will complete that special purchase. A 10% discount to Members on all sales of $10 or more. A project of the Volunteer Committee.

Audio-Visual Centre

The Edward P. Taylor Audio-Visual Centre offers 35mm slides, media kits, and videotapes on a wide variety of art-related subjects, for educational use throughout Canada, for loan, or in-house viewing by appointment. Film classics in video format now available for loan.

The Restaurant

The popular main-floor dining room offers a diverse and moderately priced menu. Fully licensed. For reservations call 977-0414, ext. 206 or 279.

The Coffee Shop

A pleasant snack stop on your AGO tour.

Members' Lounge

Meet for drinks or a light lunch in the elegant room overlooking The Walker Court. Reserved for Members and their guests. A selective menu. Fully licensed. No reservations.

Norma Ridley Reading Room

A quiet space off the Members' Lounge, reserved for reading exhibition catalogues or current art periodicals and magazines.

Membership Centre

Information and service for Members in the lobby. Instant membership renewal, gift memberships, and guest passes are available. New memberships issued. All inquiries about AGO membership are welcome.

Services for Disabled People

Ramp access through east lobby doors or through lower doors via west-side of ramp; limited number of wheelchairs available; large-print floor plan indicating facilities/access; signed Gallery talks for hearing impaired people on the last Saturday of each month at 2 pm.

ART GALLERY OF ONTARIO

JUNE 1989

AGO NEWS

Behind the Scenes

Marie Louise Fleming

ON APRIL 15, 1989, MARIE FLEMING, FORMER ASSOCIATE curator at the AGO passed away after a long illness at Grace Hospital in Toronto. At the memorial service at St. Timothy's Anglican Church, chief curator Roald Nasgaard remembered Marie, a dear friend and colleague, by recalling her long and rewarding association with the Gallery.

Those who knew Marie, will identify immediately with what Roald meant when he referred to her affectionately as a "rather formidable lady." A respected member of Toronto society, Marie was admired by many for her substance and matter-of-fact style that never betrayed her sense of elegance. Her association with the AGO was long and multifaceted. She become involved with the Gallery in the early 1950s as a member of the Volunteer Committee and in that capacity played a special role in setting up Art Rental in 1964 and building the volunteers' commitment to contemporary art. From 1975 to 1978 she was a member of the Board of Trustees and served on several committees before joining the professional staff, and even during her illness kept close contact with the Gallery as a member of the International Contemporary Collections Committee while her strength allowed. As associate curator she was well-known for innovative presentations of the work of Canadian artists John Meredith, Murray Favro, and Ian Baxter, and the authorative catalogues she wrote for each exhibition. Unmitigated in her convictions and not one leaning to compromise, Marie earned the respect of the professional art community. She is fondly remembered by her many friends and colleagues at the AGO.

Stage III Campaign $10 Million

DURING THE ART GALLERY OF ONTARIO'S TENTH Annual Founders' Dinner on April 25, hosted by Mr. and Mrs. R. Fraser Elliott, thanks were warmly extended by Fredrik S. Eaton, Chairman of the Stage III Fund, to several friends who will be sponsoring new galleries and facilities for Stage III, the AGO's expansion and renovation project.

Mr. and Mrs. James Crang, Mr. Arthur Gelber, Mrs. Margaret Godsoe, Mr. and Mrs. Morton Rapp, Mr. and Mrs. J. L. Rotman, Mr. and Mrs. J. M. G. Scott, Mr. and Mrs. Ernie Scherriff, and Mr. and Mrs. Charles L. Tabachnick join the growing number of supportive gallery sponsors.

Mr. Eaton also announced that $10 million has been raised to date for Stage III. The AGO is currently campaigning for $14 million from the private sector towards the cost of the expansion project which will provide the Gallery with fifty per cent more exhibition space.

Hollis Frampton Retrospective

THE HOLLIS FRAMPTON RETROSPECTIVE IS PART OF THE International Experimental Film Congress being held at the Art Gallery of Ontario and Innis College from May 28 to June 4. Frampton, an American filmmaker who died prematurely at age 48 in 1984, is being honoured by the Congress for his significant role during the 1960s and 1970s, both as a filmmaker and as a writer and teacher.

As Robert Haller and Michael Zryd explain in the program notes prepared for the Congress, Hollis Frampton's special significance in avant-garde cinema rests not only with his achievements as a filmmaker, but also with the adventurous and provocative ideas he proposed. The body of Frampton's films divides into three groups: the early films from the 1960s; a middle period consisting of *Zorna Lemma* and *Hapax Legomena* – where language is radically reintroduced and then systematically stripped away to the "frame" of *Special Effects*; and the unfinished *Magellan* project which begins as a radical reintroduction of the "new" frame, that of the Lumière brothers, and opens onto the vista of "the infinite cinema." The five programs are arranged like the palindromes Frampton was so fond of. Program 1 begins "in the middle" with *Zorns Lemma* accompanied by a talk by Dr. Gerald O'Grady, Frampton's colleague from SUNY Buffalo, and concludes with a selection of early films. Program 2 offers a rare opportunity to see *Hapax Legomena* in its entirety, in sequence. Programs 3-5 are devoted to *Magellan*, and mime Frampton's selection and sequence of films at the last "work-in-progress" screening he coordinated, at the Whitney Museum of American Art, New York, January 1980.

As Frampton worked on the *Magellan* project the form of the film shifted and changed. In letters from 1964, Frampton notes ideas for two projects of sculpture called *Straits of Magellan* and *Clouds of Magellan* that have explicit reference to Duchamp: "Both *Magellans* to be rather kits along the lines of BRIDE/BOXES etc." By 1977, well into the project, speaking at the Carpenter Centre for the Visual Arts at Harvard, he returns to *Magellan* as "a project in sculpture, but one that exists as a work of sculpture that exists in time rather than space." *Magellan* also shifted from being a serial to a cyclical, calendrical project, growing to an anticipated thirty-six hours. When Frampton died, the film existed in a form that was not just incomplete, but also transitional. *Straits of Magellan: Drafts and Fragments*, for example, would not have appeared in its present form, but would have been divided into forty-nine one-minute sections; likewise, each part of *Magellan: At the Gates of Death* divides into twelve parts and *INGENIVM NOBIS*... has thirteen parts.

The ambition of the *Magellan* project was epic, explicitly allied with the "utopian" works of Joyce, Pound, and Brakhage. Frampton's early death tragically limits our approach to the work. In a talk transcribed in *Cinemanews*, he worried, "Am I going to finish the goddamn thing? You see, that is a serious problem.... This I probably have got to finish or I have blown the whole thing, in my mind, since it has the problem of establishing its own context." Yet Frampton also points towards another possibility. At the Carpenter Centre, he compared *Magellan* with Vladimir Tatlin's unrealized *Monument to the Third International*: "The monument was not built. There are other ways to build monuments. The ways to build them are to build them immaterially, in the mind."

That is the challenge Frampton still presents today. For information about the International Experimental Film Congress or the screenings, call 977-0414, ext. 608.

INTERNATIONAL continued from p. 1

the collection of Mr. and Mrs. David J. Birkenshaw comes the Austrian artist, Hermann Nitsch's *Aktionbild, 80. (3 Day Action)*, a 230 cm x 462 cm mixed media work composed of paper on canvas, an Action robe, a stretcher, a stretcher shrine, a chaussuble, ten yellow plastic and two rubber pails – elements compiled from the left-over relics from one of the artist's performances in 1984. From Christopher E. Horne, comes *Carousel* (1987), an expressionistic sculpture in wood and lead by the Israeli artist Ilan Averbuch that resembles more a medieval instrument of torture than machinery associated with amusement parks.

Such a simple inventory cannot, of course, do justice to the importance of these works to the future of the AGO's Collection. They are all of museum scale and importance, they are often by artists that have not heretofore been seen in Toronto, but especially pertinent is that they have been acquired by local collectors who have committed themselves to building their collections with the specific needs and acquisition priorities of the AGO in mind. A responsible museum should be in control of its own collecting destiny, which it directs with its acquisition funds, consolidating in established areas (e.g. Giulio Paolini's *L'Altra Figura*, 1985, in Arte Povera) or projecting new directions (Gerhard Merz's painting triptych that has grown out of his 1988 exhibition at the AGO; and Bertrand Lavier's *Siltal*, 1986). What the Collection achieves by its purchases is further enriched by gifts. But vital as gifts are, they are also often unpredictable and may not contribute to the coherent structuring of a collection. (Although a gift may well significantly affect collection planning.) It is in the gap in between, where the results of the gifting process and the museum's own purchase capacity can so impressively come together, as represented here by the generous collaborative support of the Campbells, the Birkenshaws, and Mr. Horne, that offers the Gallery its most important opportunity for the 1990s to envisage an imaginative and ambitious collecting future for contemporary art. And this finally is the thrust of this "new acquisitions" exhibition, not only to celebrate what has already entered the collection, but also to project a new potential for Gallery and community interaction whose threshold we are just approaching.

Roald Nasgaard is chief curator at the AGO.

International Contemporary Art
North Galleries, Zacks Wing and the Gallery of Contemporary Art. June 15 – August 13

General Information

Admission
Adults: $4.50
Seniors with cards: $2.50
Fridays FREE for seniors
Students, full-time with cards: $2.50
Family (2 adults with children under 19): $9
Members: FREE
Children under 12 (accompanied): FREE
Wednesdays, 5:30-9 pm: FREE

Membership
Young Member (age 25 and under): $20
Non-Resident (100 km beyond Toronto): $30
Individual: $45
Family/Dual: $60
Supporting (tax deductible donation): $100

Available at the Membership Centre in the lobby and by mail or telephone from the Membership Office. VISA, MasterCard, and American Express accepted.

Several other categories of contributing annual membership, including the Curators' Circle, are available to recognize donations at higher levels. For information call the Development Office, 979-6619.

Membership: (416) 979-6620
AGO: (416) 977-0414

Notice to Members
From time to time, our mailing list is released to other arts and non-profit organizations to circulate information of interest to AGO Members. If you do not wish to receive these mailings, your address can be deleted from the mailing list for third party use. Please call or write to the Membership Office (979-6620).

Moving?
Please send or phone in your new address to the Membership Office (979-6620) before you move. Reference to your old address and your membership number from a previous mailing label would be helpful.

How to Order
For tickets, reservations, course registration, or information, please consult individual listings for specific instructions. Otherwise:
– address the department specified in events listings
– specify date, name of event, and number of tickets
– indicate your name, address (with postal code), and phone numbers
– include a stamped, self-addressed envelope for tickets
– enclose a cheque payable to the Art Gallery of Ontario

Please do not combine requests or cheques to different departments.

Gallery Hours
Tuesday through Sunday 11 am – 5:30 pm. Wednesday 11 am – 9 pm. Closed Mondays.

New Gallery Hours
Gallery will be open on Mondays, May 22 through September 4.

The Grange Hours
Daily 12-4 pm. Wednesday 12-4 pm and 6-9 pm. Closed Mondays.

Gallery Shops
The Gallery Shops are open daily 10:30 am – 5:30 pm. Wednesday 10:30 am – 9 pm.

Art Rental and Sales Gallery
Open for viewing regular Gallery hours. Open for business Tuesday, Thursday, Friday 11 am – 4 pm; Wednesday 11 am – 9 pm; Saturday and Sunday 11 am – 5:30 pm.

Edward P. Taylor Audio-Visual Centre
Open Tuesday to Friday 11 am – 5 pm. Wednesday evening to 8:30 pm.

The Restaurant
Luncheon served Tuesday to Sunday from noon. Dinner served Wednesday 5-8 pm. Closed Mondays.

The Coffee Shop
Tuesday to Sunday 10:30 am – 5 pm. Mondays 11 am – 4:30 pm.

Members' Lounge
Open to Members and their guests from noon – 5 pm. Wednesday from noon – 9 pm. Closed Mondays.

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